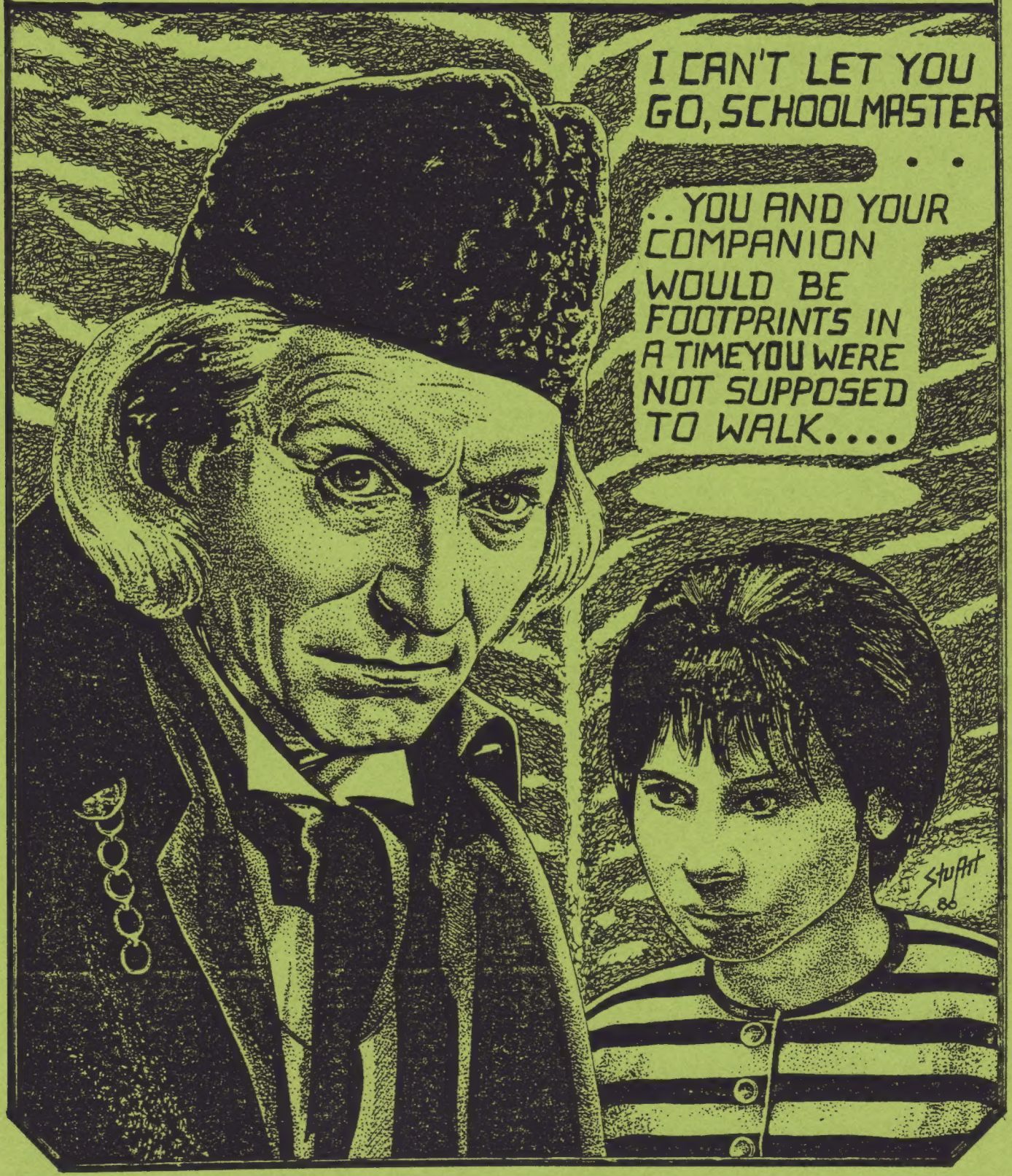
DOCTOR WHO

SERIAL A

AN UNEARTHLY CHILD

BY ANTHONY COBURN

An Adventure in Space & Time


I CAN'T LET YOU GO, SCHOOLMASTER . . .
..YOU AND YOUR COMPANION WOULD BE FOOTPRINTS IN A TIMEYOU WERE NOT SUPPOSED TO WALK....
Stuart 80

The buzzing was everywhere. Shrill and insistent, it cut into Barbara Wright's mind like a knife. She stared, terrified, at the throbbing banks of equipment...

Ian Chesterton, her companion, was more defiant. His hopeless courage in the face of the inexplicable was at least something to hold on to. Nevertheless, it did not alter the fact their only chance of escape lay in the pleadings of a fifteen year-old school-girl!

"Grandfather, let them go. We'll go somewhere else, some other time. I promise I won't object, I promise!"

The iron features of the old man before her remained unmoved. "You know very well, my child, we cannot let them possess one vague idea that such a ship as the TARDIS might be possible."

"Grandfather, don't you see? If we let them go now..."

But the Doctor was no longer listening. Instead his steely gaze had swung back to the two intruders.

"Look at them," he urged. "See how they watch and listen as we talk. If they leave the ship now they might come to believe that all this is possible at some time or another. Think what would have happened if the Ancient Romans had possessed **the power of gunpowder?** If Napoleon had been given the secret of the aeroplane? We both know we cannot let our secret loose into the world of the Twentieth Century!"

Susan shook her head. "But you can't keep them prisoners here."

"He can't keep us prisoners anywhere!" Mention of the word 'prisoner' had stirred Ian's determination to be free. He turned to Barbara for support, but she knew his words were to no avail.

The Doctor spoke again. "I cannot let you go, school-master. Whether you believe what you have been told is of no importance. You and your companion would be footprints in a time you were not supposed to walk!"

Story One, An Unearthly Child.

London. November, 1963. At the end of another day the pupils of 'Coal Hill High School' began to make their way homeward...all except one. Susan Foreman had been asked to remain behind for a short while by her history tutor, Miss Barbara Wright. Miss Wright was concerned about Susan's behaviour, as was her friend and colleague, science-master, Ian Chesterton. Miss Wright confessed that she had conducted a little investigation into Susan's home background, tracing her address, 76 Totters Lane, to a junkyard - owned by I. M. Foreman. In order to ease Miss Wright's anxiety about Susan, as well as to satisfy his own curiosity, Ian agreed to follow the girl as she made her way back home. Sure enough, the pursuit of Susan through the foggy London streets brought the two puzzled teachers to an ancient junkyard...

Once inside, Barbara made a strange discovery and alerted Ian. Standing incongruously in a dark corner of the junkyard was a Police telephone box! Ian made an even more startling discovery. The thing was alive! It seemed to have an internal power source...The teachers' attempts to find Susan were suddenly interrupted by the appearance of an old man, strangely dressed in old-fashioned clothing. As they ducked out of sight they watched as the man made to enter the Police Box. However he became aware of their presence, steadfastly refusing to answer their questions or offer any co-operation. Ian and Barbara became convinced that Susan was being held captive by the old man, and insisted he open the doors of the telephone box. The chance to rescue Susan presented itself as the old man quickly opened the door, the moment the teachers' backs were turned! Ian grabbed the struggling old man, and Barbara leapt inside...

It was no longer simply a Police telephone box! It looked like a highly sophisticated control room. Susan looked on in dismay as, first Barbara, then Ian gained entry. Susan's furious Grandfather, a doctor, followed them inside and ordered the doors to be closed. It all seemed like a dream...an illusion...It was impossible to accept! One moment they were in a junkyard, the next...Susan pleaded with her Grandfather to release them, but he would hear none of it. They had forced an entry into the TARDIS, therefore they must stay! The two teachers listened in amazement as the old man and the young girl explained who they really were...Aliens from another world, another time. Cunningly the Doctor activated the central console. The TARDIS sprang into terrifying life, and Ian and Barbara lost conscibusness...

Editor.....Tim Robins
Deputy Editor.....Gary Hopkins
Artwork.....Stuart Glazebrook
Writers this issue.....Jeremy Bentham
Gary Hopkins
John Peel
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Story Review, Exiles in Space.

From the start 'Doctor Who' was different. The first few throbbing moans of an eerie theme, the strange jets of cloud-like patterns, the opening scene of a junkyard...the Police telephone box within... fog-shrouded sets, creaking gates, and a mystery which spans all of time.

Committees are notorious for creating monstrosities, but the team that constructed the format for this show must have been singularly suited to each other. Anthony Coburn's script gave the distinct impression of unease from the first scene, relieved by a comparatively normal scene inside a school...to finish within a space and time craft of unknown capabilities; a story with suspense, wonder and flashes of occasional humour. Waris Hussein's directing was tight and very much to-the-point, especially in the "camera-eye" views of Susan in both teachers' flashbacks, and in the abrupt transition from the mystery theme to the science-fiction story the instant Ian and Barbara step through the TARDIS' doors. The designers performed wonders, both in creating the very believable school and the eerie, misty junk-yard, and also in the staggering design for the interior of the TARDIS. Not a single piece of it seemed to have been drawn from any previous science-fiction concept. No pilot chair, no aircraft-like control panels, no streamlining; it was as if he were saying: "The Doctor need consider nothing like efficiency; a sprawling, comfortable atmosphere - he's a gentleman!" The hints of the TARDIS containing yet more rooms are intriguing enough even in this first episode. As far as the control room is concerned, we have computer banks, ornaments, and a very unusual mushroom-like control console. The Time Rotor, spinning, rising, falling, provides the focus of attention when the ship takes off. But nothing else gives the impression of motion, save for the weird sounds of the Radiophonic Workshop, a dull, grating noise, rising to a high-pitched crescendo which fades out as the ship materialises on a primeval landscape. The more conventional music for the episode, very ably and effectively provided by Norman Kay, serves to highlight the mystery.

Even more than that superb TARDIS set, full honours must go to the four lead players concerned in this tale. William Russell is truly inspired at times to a level of total believability as a bemused, easy-going science-master caught up in the unbelievable. His lines of dialogue, along with the Doctor's, both within and without the ship, are more than ably handled. Perhaps this is best seen when Ian is still puzzled at discovering that the TARDIS is larger inside than out. On top of that, he is told that the TARDIS can move anywhere in time and space, which he simply cannot accept. "I know that free movement in time and space is a scientific dream I don't expect to find solved in a junkyard!" he explodes. The Doctor chuckles at this, and replies: "Your arrogance is almost as great as your ignorance!" It is with Ian, more than any other character in this episode, that the viewer will identify, therefore William Russell's role might be described as vital.

Jacqueline Hill appears in a slightly less dominant role, but her performance is no less impressive. I couldn't help feeling however that she was there solely to react to Ian. Carole Ann Ford provides the pivotal role as the unearthly child herself; despite her

own views of the role as a "good screamer" she can, without the shadow of a doubt, act exceedingly well. Her tortured, split loyalty to both the Doctor and her teachers is portrayed especially well in the scene where she attacks her Grandfather in a vain attempt to free the teachers. Her mounting panic had me on the edge of my seat! She and Barbara have a very moving conversation after the revelation of the nature of the TARDIS, in which Barbara attempts to rationalise the whole situation. "Can't you see that all this is an illusion?" she asks. "It's a game that you and your Grandfather are playing if you like, but you can't expect us to believe it!" Susan, on the verge of tears at this stubborn refusal to accept her word, cries out: "It's not a game! It's not! Look, I love your school - I love England in the Twentieth Century - the last five months have been the happiest of my life..." "But you are one of us!" Barbara exclaims. You look like us. You sound like us- ". The camera closes in on Susan's tearful face, and she whispers, "I was born in another time, another world..." This, for me, sums up the whole concept; what you see is not reality as it is...

Without a doubt the best character of all is played by William Hartnell - the Doctor himself. An affectionate Grandfather to Susan; an arrogant, condescending old man to the teachers and, to himself... a lonely wanderer. His moods switch abruptly from humour to anger, from argument to scorn. But above all runs the sense that, despite his appearance, he is not human. And yet...the clothing and affectations of a gentleman seem to suit him well. In a single episode he has created a character who appears for about twelve minutes, and in that time he takes command of the action, leaving us in no doubt as to who is going to be the most interesting character of all. He is, as the title implies, the star, and yet a star whose brightness and centrality this story can only hint at. It would be hard to select dialogue which does justice to his multi-faceted character, but some sequences spring instantly to mind. He confronts Ian in the junkyard during the search for Susan. After declining to help them he is snapped at by Ian. "Frankly, I don't understand your attitude!" "Yours," the Doctor replies in arrogant tones, "leaves a lot to be desired." "Then will you open the door?" Ian insists, gesturing to the TARDIS. "There's nothing in there," the old man answers. "Then what are you afraid to show us?" demands the teacher.

"Afraid?" The Doctor waves a cursory hand. "Oh, go away!"

"I think we'd better go and fetch a policeman," Ian murmurs to Barbara. "Very well," agrees the Doctor. Ian, gazing at him, adds: "And you're coming with us." "Oh?" The Doctor was almost amused. "Am I?" He laughs. "I don't think so, young man." He simply dismisses the two of them as totally irrelevant.

Mysterious origins, flights across forever, and the chance meeting in a junkyard of two teachers and that which is utterly beyond their comprehension. "An Unearthly Child" was a work of loving craftsmanship, worked out to perfection by all concerned.

WRITTEN BY JOHN PEEL

Character Profile, The Doctor.

William Hartnell - the first Doctor. The very phrase immediately evokes an ethos, a feeling, a memory of 'Dr. Who' as it first began way back in the winter evenings of 1963. Although each of the actors to have played the part of the Doctor has brought a special feeling to the series, the one on whose merits the series began its trek to immortality will always hold a cherished fascination, not only in the minds of die-hard fans, but also among anyone who has ever seriously considered the reasons behind 'Dr. Who's unique track record of success as a viable British science-fiction series.

The viewers who first tuned in to the series on November, 23rd. 1963 saw in action a 'hero' who differed radically from the conventional mould of television star characters, and those who elected to stay with the series were rewarded with insights into a character who has today become accepted as a part of popular mythology.

So what, then, attracted the first two million viewers and then subsequently the multitude that became fans of the series following the introduction of the Daleks in the second serial?

Hartnell's character of the Doctor was very much a hybrid creation. On the one hand was the brilliant intelligence of a mind very much alien to our own, as written for by David Whitaker, and on the other were the facets of William Hartnell's own personality which shone out increasingly as the years went by.

Unquestionably the first Doctor had a razor sharp mind, possessing knowledge and thought processes far in excess of anything known to the Twentieth Century. However, as Terrance Dicks so eloquently put it, he was showing signs of age.

Unlike Patrick Troughton or Tom Baker, who had to contend with bright assistants like Zoe and Romana, Hartnell's companions were all, more or less, of standard intelligence. And likewise, more often than not, were the people and aliens whom he encountered on his travels. By that token an immediate psychological advantage was struck.

The first Doctor was an intellectual genius by virtue of his presumed education, but it was his advancing years that gave him the arrogance born of age that so commanded the situations he was thrust into.

Never was this more apparent than during the first season. Be it Skaro, South America or Marinus, that undisputed seniority would always be apparent. In one instance he would lambaste a person for being unable to grasp what, to him, were elementary principles. In another case he would abruptly change tack and be the perfect host to those he was anxious to win favour with. In short, William Hartnell's Doctor was an archetypal hypocrite.

Yet it was this very hypocrisy that viewers came to know and love that made the Doctor so popular. Add to that a constant air of unexplained unpredictability and a perfect recipe is struck for a believably unbelievable character.

Let us not also forget the delightful rudeness the Doctor could exhibit as well. All through life we are taught to be polite, whatever the provocation. Not so the Doctor who would ruthlessly pick on any weakness in an adversary, or even in his own companions, and exploit it to his own aggrandizement. In other words, his way was right, and if you didn't agree with it then it was solely due to your own basic ignorance of the facts.

That nicely brings in another side to the Doctor. His ability to comprehend strategy with a degree of logical ruthlessness. To him all situations were as mathematical equations; piece together the factors, relate them to a formula and act on the logical solution. It was an eternal policy he followed. His strength lay in being able to recognise all the factors of a given environment, quickly and often without fault. His weaknesses lay in the formulae he would sometimes choose. To the first Doctor all situations were in black and white, with no room for shades of grey. And when greys intruded upon his calculations, they would sometimes produce error situations which the Doctor could only overcome either by further bursts of bombastic rhetoric or by embarrassed apology.

More than anything else it is the anarchic facets of the Doctor which have graduated through William Hartnell's successors which have helped to preserve the role to this day. One just never knows what the Doctor is going to do next.

He will appear to be a helpless old man, and in the next instance he will be gleefully explaining to a "captive audience" his own genius at solving a problem.

In many respects emotional feelings were discomforting to the Doctor and this could explain why he would often go to great lengths to hide them. Certainly he had a tremendous affection for his granddaughter, but it was a paternal love rather than a care for Susan as his equal. The TARDIS was his pride and joy - his castle - and Susan was his faithful companion. What need he of change?

Yet change he did. When humans began intruding into his world, firstly with Ian and Barbara, whole new concepts developed before his eyes. Friendship, compassion, selflessness; all the tones of grey present in humankind, but suppressed by the people of his civilisation. Just as his companions learned from him, so the Doctor came to appreciate values he had maybe long forgotten. Certainly, the spry, flippant Doctor of "The Smugglers" was a far cry from the devious, self-centred eccentric seen in "The Dead Planet".

So Hartnell then was truly the scientist Doctor, not just of the physical but of the philosophical as well; experimenting, evaluating and acting on the results shown. The being we first met in "An Unearthly Child" was a true alien. Three years and nine human companions later a lot of him had changed. It would go a long way towards explaining the increased visits the second Doctor made to Earth, and the third Doctor's virtual adoption of Earth as his second home.

A quotation from "The Feast of Steven" might best sum up the original Doctor, and in the best traditions of Oscar Wilde, it was the Doctor's own genius that declared it when he described himself as being:

"A Citizen of the Universe...and a gentleman to boot!"

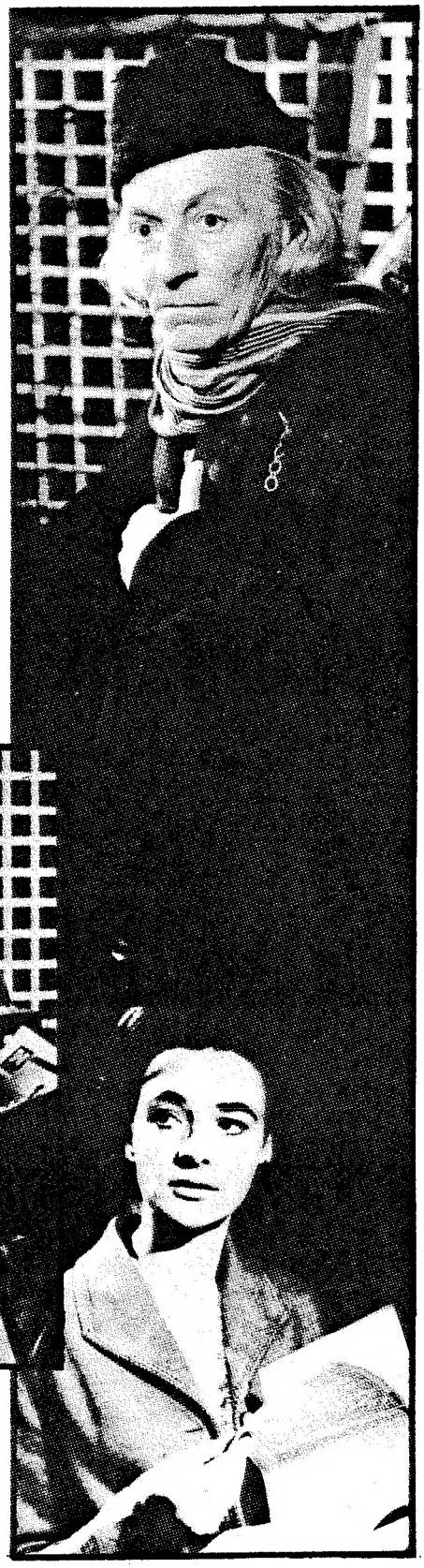
WRITTEN BY JEREMY BENTHAM

Technical Observations

UNSCREENED PILOT	SCREENED EPISODE
GRAPHICS	GRAPHICS
Title music punctuated by a thunder-clap sound effect during first phrase of theme.	Title, conventional arrangement by Delia Derbyshire.
No fog around junkyard.	Rolling fog amid policeman's patrol.
CLASSROOM	CLASSROOM
Susan is shown doodling a curious hexagonal design on a piece of paper which she subsequently destroys.	Scene deleted, replaced by Susan reading book on French Revolution.
JUNKYARD	JUNKYARD
TARDIS emitting high-pitched engine whine sound.	TARDIS emitting low electrical hum.
Doctor inserts key into lock and begins withdrawing the whole mechanism	Doctor merely seen putting key into lock.
Doctor very malicious in attitude towards the two teachers, calling Ian by the term "School-master".	Doctor's attitude more supercilious and condescending rather than deliberately malign.
TARDIS INTERIOR	TARDIS INTERIOR
N.B. Two versions of the interior sequences were filmed for the pilot, each containing marginal dialogue changes and different camera angles. Mostly, however, both are the same.	
No sound effect for doors shutting.	Buzzing sound effect added.
Susan in changed clothing - more futuristic looking.	Susan still dressed in school apparel.
Console is centred within a silver dias sometimes seen in later stories, viz "Beyond the Sun".	No dias around console in this story.
Susan states she was "born in the 49th Century".	Susan states she was "born in another time, another world".
Doctor quote - "And I tell you this School-master, before your ancestors turned the first wheel, the people of my civilisation had reduced travel in the 4th dimension to a game for children."	Doctor quote - "The children of my civilisation would be insulted... Yes! My civilisation. I tolerate this century but I don't enjoy it."
As Doctor activates the ship all three companions try to pull him from the controls.	As Doctor activates the ship only Susan realises what he is doing and tries to stop him.
TARDIS dematerialisation sound is a mixture of oscillating bleeps with intermittent snatches of what would later become the recognised sound effect.	TARDIS dematerialisation sound is the standard version as heard on the "Radiophonic Workshop 21 Years" BBC album.

Production Credits

POLICEMAN.....FRED RAWLINGS
SCHOOL-CHILDREN.....CAROL CLARKE
MAVIS RANSON
FRANCESCO BERTORELLI
HEATHER LYONS
CEDRIC SHOEMAN
RICHARD WILSON
BRIAN THOMAS
BARBARA WRIGHT.....JACQUELINE HILL
IAN CHESTERTON.....WILLIAM RUSSELL
SUSAN FOREMAN.....CAROLE ANN FORD
DOCTOR WHO.....WILLIAM HARTNELL



Compiled by Gary Hopkins

Supplement One: The Pilot.

The need for a pilot arises either when a Producer is trying to sell an idea for a series to his or her superiors, or whenever the television executives decide they want to check the viability of a potentially expensive series. The latter was true in the case of 'Doctor Who'. The budget given to 'Doctor Who' was high considering the 1963 dateline, and the programme itself was an exception in that it was to be made by the Drama Division of the BBC and not the Children's Department, despite its projected time slot of around 5:15 p.m on Saturdays.

The pilot episode for 'Doctor Who' was completed in a single day's filming at the BBC's Lime Grove Studio "D", late in the summer of 1963. It was put together with a budget of about £2 000 and composed of just six sets; classroom, laboratory, school corridor, Totter's Lane, the junkyard and of course, the interior of the TARDIS. The title graphics, used also for the flight through Time sequence at the episode's climax, were dubbed on a week later, along with the theme and the incidental music.

David Whitaker and Verity Lambert handled the styling and artistic interpretation of the pilot, but from early on a significant contribution was made by the pilot writer, Anthony Coburn. The original format saw Susan as a mere travelling companion for the Doctor who had joined him from another time/another world. Unhappy with this idea, it was Anthony Coburn who suggested she should become his grand-daughter.

Associate Producer, Mervyn Pinfield, was very much in charge of the technical side of the pilot. He was brought into 'Doctor Who' by the heads of Drama and Serials to provide the expertise to enable the Producers to live up to their brief of "using television to the fullest". It was Mervyn Pinfield who supervised the creation of the credits; having a camera film its own feedback to make the image "bleed" into a pattern formation. Today the technique is often referred to as "Signal Howlaround".

When the pilots were completed they were edited and screened to the Department heads, who would then give the decision to finance the full series. The go-ahead was given but a few changes were implemented. In particular Hartnell's character was softened slightly to make him seem less malign. Also the Doctor's reason for not releasing Ian and Barbara (intimating that time could be irrevocably altered by doing so) was considered too cerebral for a young audience and a substitute explanation about "objects for public spectacle" was inserted.

With these changes the pilot was re-filmed as "An Unearthly Child" and the transmission episode screened on November 23rd. 1963. As it transpired, this first episode eventually reached the screen ten minutes later than advertised in 'Radio **Times**', going out at 5:25 p.m instead of 5:15 p.m. Therefore, largely for the benefit of those who may have missed it the previous week "An **Unearthly** Child" was given an unscheduled reshowing at 4:50 p.m on November 30th. 1963. It also served as an introduction to the next episode of the story, "The Cave of Skulls".

These first four episodes of 'Doctor Who' bridged a television gap of eighteen years when they were re-screened as part of a short BBC2 season featuring 'The Five Faces of Doctor Who'. 'An Unearthly Child' and 'The Tribe of Gum' were transmitted on four consecutive evenings (2nd. - 5th. November) in 1981 at 5:40 p.m.

RADIO TIMES

Your Weekend Saturday

DR. WHO

In this series of adventures in space and time the title-role will be played by William Hartnell

5.15

DR. WHO? That is just the point. Nobody knows precisely who he is, this mysterious exile from another world and a distant future whose adventures begin today. But this much is known: he has a ship in which he can travel through space and time—although, owing to a defect in its instruments he can never be sure where and when his 'landings' may take place. And he has a grand-daughter Susan, a strange amalgam of teenage normality and uncanny intelligence.

Playing the Doctor is the well-known film actor, **William Hartnell**, who has not appeared before on BBC-tv.

Each adventure in the series will cover several weekly episodes, and the first is by the Australian author **Anthony Coburn.** It begins by telling how the Doctor finds himself visiting the Britain of today: Susan (played by **Carole Ann Ford**) has become a pupil at an ordinary British school, where her incredible breadth of knowledge has whetted the curiosity of two of her teachers. These are the history teacher Barbara Wright (**Jacqueline Hill**), and the science master Ian Chesterton (**William Russell**), and their curiosity leads them to become inextricably involved in the Doctor's strange travels.

Because of the imperfections in the ship's navigation aids, the four travellers are liable in subsequent stories to find themselves absolutely anywhere in time—past, present, or future. They may visit a distant galaxy where civilisation has been devastated by the blast of a neutron bomb or they may find themselves journeying to far Cathay in the caravan of Marco Polo. The whole cosmos in fact is their oyster.

Comedy Playhouse

ELSIE AND DORIS WATERS

and Ann Lancaster in

The Chars

9.35

TONIGHT'S story is a light-hearted excursion into the early-morning world of the ladies who 'do' the offices; in particular it is concerned with three charwomen at the Ministry of Agriculture and Fisheries. Playing the chars are those two formidable troupers of radio and music hall, Elsie and Doris Waters, making an all-too rare appearance on TV, aided and abetted by Ann Lancaster.

Doris is cast as Cissy, the leader of the three and a master craftswoman in her trade, whose proud boast is that she's 'done' every starely home in Britain. Elsie appears as Flo, possibly the most genteel of them all. And Ann Lancaster takes on the role of Amanda, the youngest, who is inclined to think that every time a man says good morning to her he has some ulterior motive.

Ted Heath's Jazz

LIGHT 6.0

THE appearance in *Jazz Club* this evening of Ted Heath and his Orchestra is one of those occasions when the men will be separated from the boys. Some younger jazz fans may raise their eyebrows and wonder whether there has not been some mistake.

The slightly older enthusiasts will recall with great affection the late 1940s, when the Heath Orchestra was the only big band in this country to pursue anything like a jazz policy. Today the orchestra is less in the limelight than it once was, but the standard of its performance is still impressively high. If proof were needed for the jazz *bona fides* of Ted Heath, all that would be required is a list of the outstanding jazz musicians who have sat in the ranks of the band.

The line of succession of its tenor saxophonists, for instance, could hardly be more impressive, running as it does, from Ronnie Scott to Tommy Whittle to Don Rendell to Bob Efford. The Heath band was the first to give major opportunities to players like Dave Goldberg, Norman Stenfalt, and Jack Parnell. It was a major factor in the postwar jazz movement in this country, and it was led by a man always willing to let the soloist have his head.

Today, in these tight economic times, the large orchestra is much less a part of the jazz scene than it used to be. But despite rising running costs, Ted Heath has managed to survive and cannot now be far from his twentieth birthday as a big band leader—a long time to maintain standards, but tonight's programme will prove that it can be done. BENNY GREEN